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E. N. HARLOW
ALBERT W. HECKMAN
S. E. KELLEY
HILL CARTER LUCAS
JUANITA MEREDITH
VERA STONE
WALTER K. TITZE
LEAH RODMAN TUBBY
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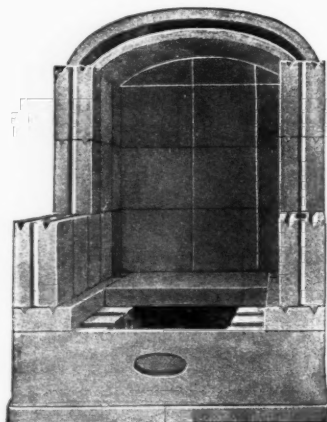
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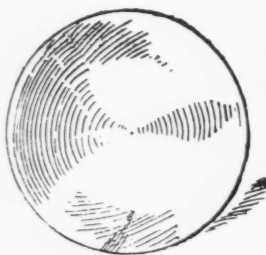
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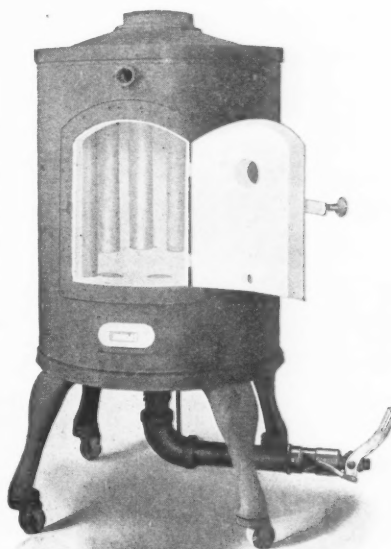
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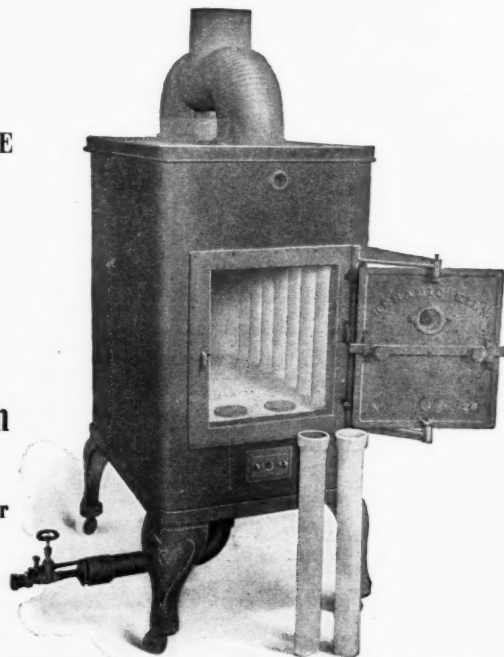
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KERAMIC STUDIO

Vol. XXII, No. 10

SYRACUSE, NEW YORK

February 1921



At the time we are writing this, designs for the competition are beginning to come in good lots and we are sure that we shall find many interesting ones. The excellent lessons on design by Mr. Heckman ought to bear fruit. In fact, we are extremely gratified to see how many letters of praise we receive in regard to these lessons and to the improvement in the Magazine, since we have somewhat broadened its field. These letters come from individual decorators, from schools and libraries, and they are accompanied by subscriptions.

We have also letters of adverse criticism and complaints, we always had, but there is not one such letter for twenty of the more pleasant kind, and, after all, it is a good thing for us to receive a little jar once in a while. It makes us realize that we must not go forward too fast and that we must not forget to help as much as possible those who lag behind. So, instead of publishing letters of praise, we give here one of the other kind, just received. It is unfortunate, but not surprising, that those who most need the assistance of lessons in design should be those who feel like the lady of the Pepper Pot.

THE LETTER

"I have received notice that my subscription has expired. Before renewing, I want to know: do I have any assurance that I will get any good from the renewal? It seems to me that every year you depart further from the china painter's needs. When I want to make a dress or a smock, I go to a dress making magazine for my design. That's their business and they know more in one issue than you could put forth in a year. When I want to learn to make toys, I will go to the proper source for information, and will not be satisfied with such a "smattering" as you gave in your December issue. What the china decorator wants is designs for her class such as you used to put out in the old Ceramic Magazine. Is there any China Decorators Magazine published today? If so, you would accommodate me greatly if you would put me in touch with it, because I think I really got only six workable designs out of a whole year of your Ceramic. The enamel designs have been good but you cannot plaster enamels over everything you put out. We want designs for plates, cups and saucers, salt and pepper pots, etc., and if the Ceramic of 1921 will contain those things, I want to renew, but, if you do not expect to, it is a waste of my money, I am truly yours,

A. W. O'B.

THE ANSWER

My Dear Mrs. O'B.,

Your letter has just been sent to me from the office and I will do what I can to answer your questions. The amount of good any one can get from a Magazine of art depends of course mostly on one's receptivity to new ideas. We can, as you suggest, give designs for pepper pots, etc., but it depends upon you to put the pep in them. The same is true of any book of instruction or of any teacher's work. Having edited Ceramic Studio through twenty-one years, I have, naturally, kept closely in touch with all movements in the way of design and decoration, and our motto is always

"forward" not "back to what K. S. used to publish." That was good for its time, but what we are now giving is so far in advance that there is no comparison possible. We use every possible effort to get hold of *new* designs for the decorator of ceramics. The occasional articles on other subjects are given because *asked for* by ceramic workers who are interested in more than one thing and understand that the same principles of design that apply to china decoration apply also to other forms of art, such as designing smocks and embroidery. We do not pretend, nor desire, to cover the field of dress or of toy making, but we do pretend to show how the principles of artistic design can be applied to such things as well as to salt shakers. If the reader misses the point and thinks the articles are on the technical side of dress and toy making, we are sorry indeed, but the fault lies in the reader. "They have eyes and see not." The admirable articles on design by Mr. Heckman are *full* of motifs to be applied to ceramics. It needs, of course, artistic imagination to see the color schemes suggested, but the same is the case with designs placed on the shapes themselves. Where a treatment calls for enamels, one can always use, in place of them, flat color or gold or lustre, if desired.

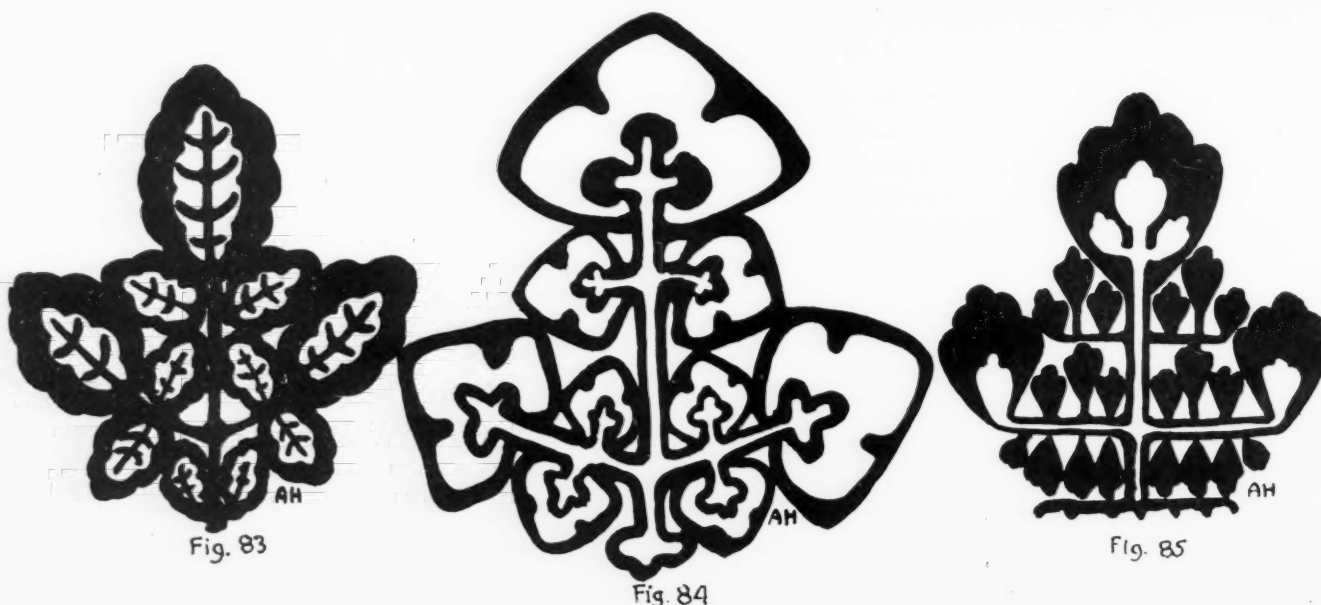
In the last year of Ceramic Studio there have been over 150 designs applied to ceramic shapes, and if you have only found six designs that you were able to work out yourself, it is certainly unfortunate. Syracuse University will have in their summer course this year, during six weeks beginning July 6th, a class of ceramic design and one of overglaze decoration. If it were possible for you to take such a course, you would find, in looking over your last year's K. S., that you have an amazing amount of workable designs to draw from. I shall be in charge of this department and am expecting very interesting results.

Even if you found only six designs which you liked and thought workable, you did not do so badly; they cost you eighty-five cents a piece. They cost us probably not less than \$3 a piece, some more. We shall continue, in the coming issues, to give every possible effort to the publishing of good, workable designs applied, as you say, to plates, cups and saucers, salts and peppers, etc., but of course we cannot be sure that you are going to like them. We hope so, for they will be worth liking.

There is no other Magazine for china decorators, and no other publishers would have continued the struggle to keep such a Magazine as this alive through the long war and the present slow recuperation, due to the fact that most of the good china decorators went into other lines of work when it became so difficult to obtain white china. We are paying more for designs than we ever paid in the old days, and the articles on general design and other crafts, with application to ceramics, cost us prices which in past days we would have refused to consider. Fortunately, we find these articles highly appreciated by the great majority of our subscribers.

China decorators certainly need to broaden their outlook into the field of decorative design. For beginners there is always the good page by Mr. Titze, under that title, also the Answers to Correspondents' column.

The Editor, A. A. R.



DESIGN

Albert W. Heckman.

THERE is a certain joy that comes from the experience of rhythm which we get in the making of all-over patterns, borders or anything in which there is orderly, related movement. To many of us, however, there is even more pleasure in applying these designs to pottery and porcelains. We need to create designs and to apply them but in our preference for the latter we often cheat ourselves out of the good we might get from the former. Possibly we are fascinated by the texture of our wares, our enamels, lustres, gold and bronzes as they come from the kiln. TEXTURE is one of the qualities of art that often catches our attention before we are aware of the other and more important elements which hold our interest. We often think a textile design is good because it may be of silk with a beautiful sheen or wool fine in quality, or in the way in which these are woven. In like manner we often think a plate, bowl or vase is good in "design" when it is beautiful in texture only. Association or the story-telling side of our work is another element which is likely to mislead us in forming our opinions of what is good design. Undue art value is often attached to portraits of important personages. So it is in many designs on vases—especially on large ones. We might go to great trouble to make a design in which, for instance, allegorical or mythical figures drawn in the most painstaking manner tell a story of great interest, yet it does not follow that it is a great work of art because of this or because months of labor may have been consumed in the making of it. On the other hand it must not be inferred that we do not or should not let fine textures and association play a part in our work. Let us have lustres, enamels, gold and other fine textures and let us paint wild roses, blackberries and story-telling figures but let us accord them their proper places and think first of the more important elements—Line, Pattern and Color.

Our problem this month is to make use of the designs we developed last month from the leaf idea with which we started Problem V. In applying these tree and border designs there are a number of things we must bear in mind. What are we to decorate and what materials are we to use? If our problem is to paint china—as it is in this instance—

what kind of ware are we to use and what particular kind of paint, lustre, enamel or gold will best suit our purpose? What environment is the plate, bowl or vase to have? Is it for a breakfast tray or a dining room table, a country cottage or a city studio? Is it to be used on white linen or cloth that is embroidered in color? All these elements make the problem a big one, but by taking one or two of them at a time it is not difficult. So let us limit ourselves this time to the making of a plate design, and, if this is not enough, a cup and saucer or a bowl to match.

If, instead of using paper and Indian ink, we could design on china with china paints our designs would be better. They would be more sincere. We cannot do this because materials are expensive and with china paints the raw materials seldom give the same effect which the fired and finished designs have. And then too, if we wish to convey our ideas to others we must make our designs in a way in which they can be easily reproduced. We must be careful, however, in making our designs on paper to keep in mind how they will work out and how they will appear on china. We do not want to make our "designs" like water color pictures or oil paintings around which are gold frames in raised paste, nor do we want to paint flowers with touches of relief white added to make them "stand out," as it were. What we do want is to give our wares an added beauty through the legitimate use of our materials and to express our ideas in art form. Isn't a well spaced, simple border in one or two colors put on directly and sincerely better than an intricate arrangement in which the pictorial or story telling phase is all-important and which is perhaps overworked, stippled and "padded"? It isn't so much an art to conceal an art as it is to reveal an art.

PROBLEM VI.

Select a, b, c, or d and make six designs on ordinary drawing paper in black and white or in colors as noted below.

a. From the tree motif which you developed in the first part of problem V or from figures 85, 104, 105 given here make six plate designs using this motif in the center of the plate and a simple, harmonious border as in figure 93 or an arrangement on the order of figure 86. These may be in two or three colors. Simple schemes of Old Chinese

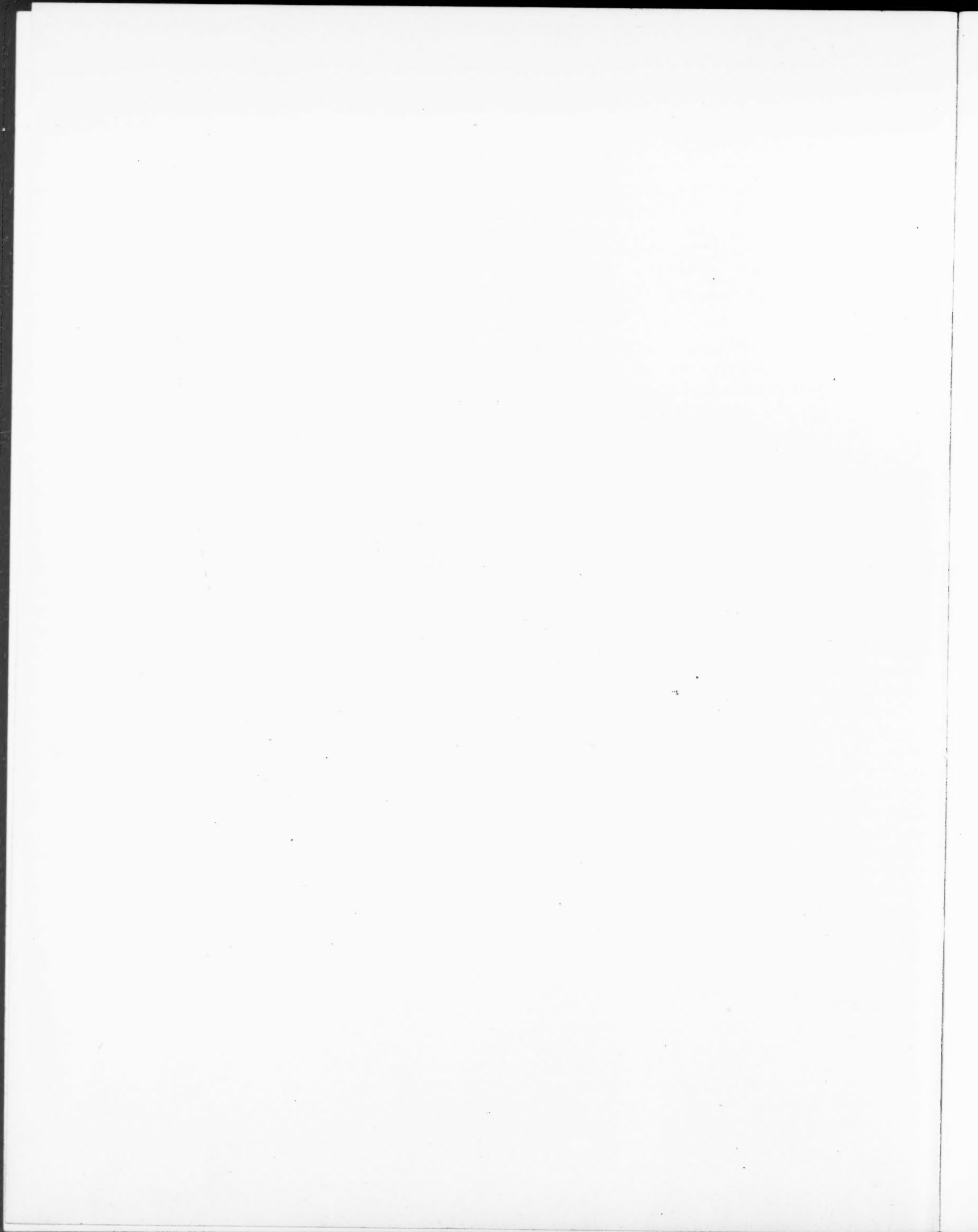
(Continued on page 169)



FEBRUARY 1921
KERAMIC STUDIO

BOWL—ARTHUR L. BEVERLY

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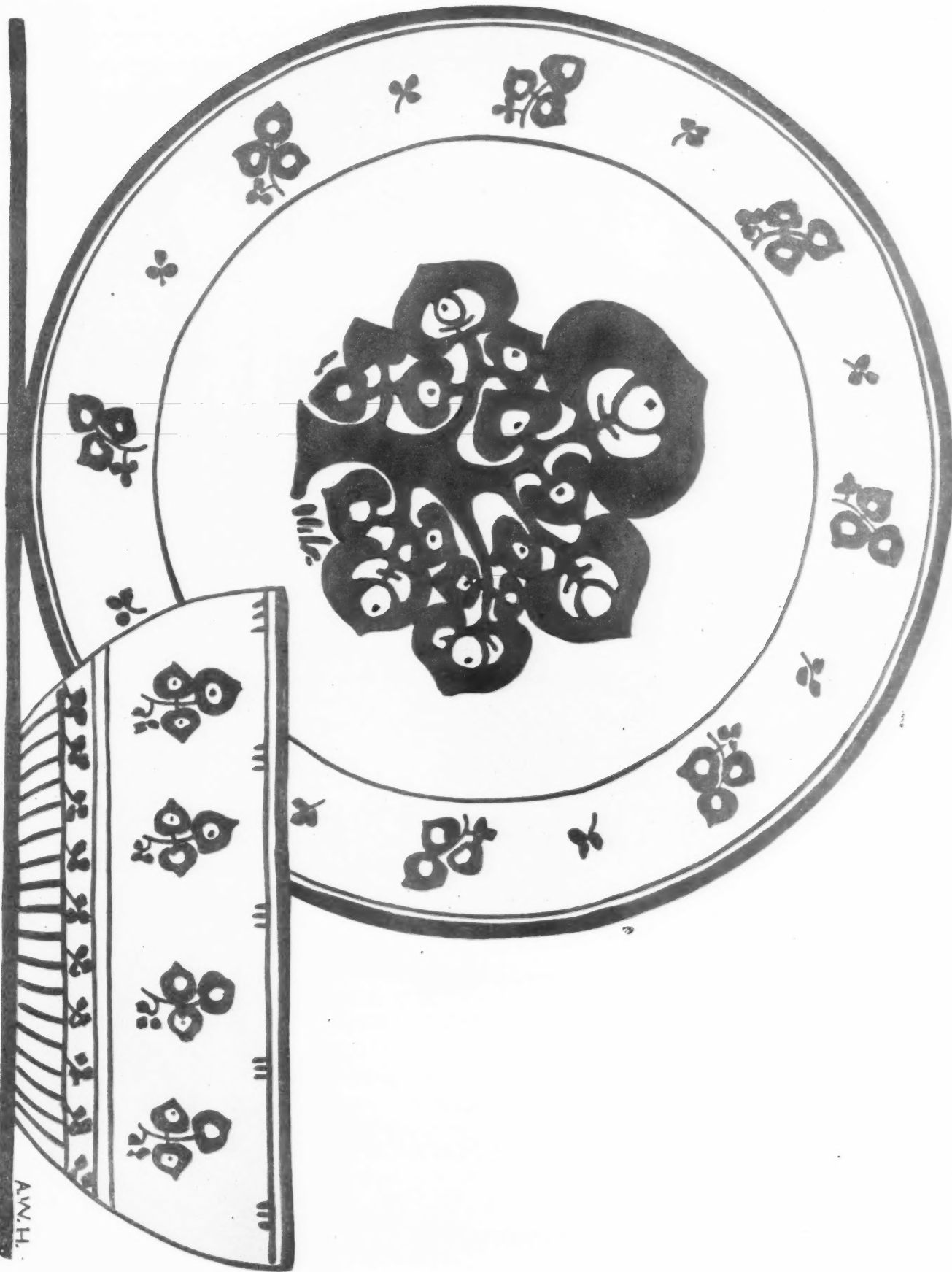


Fig. 97

For soft enamels on Haeger, Belleek or Satsuma ware

Fig. 86

A.W.H.

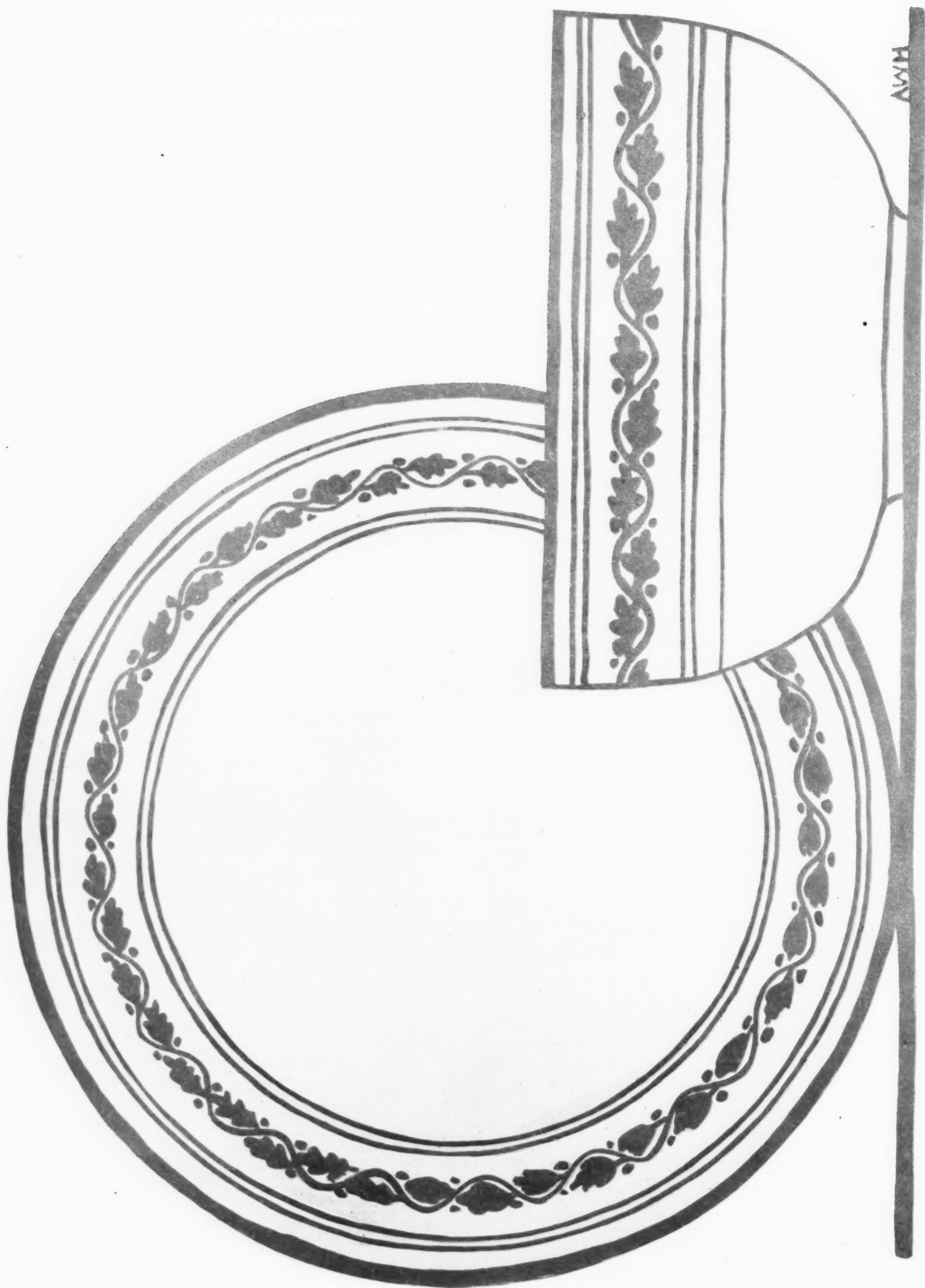
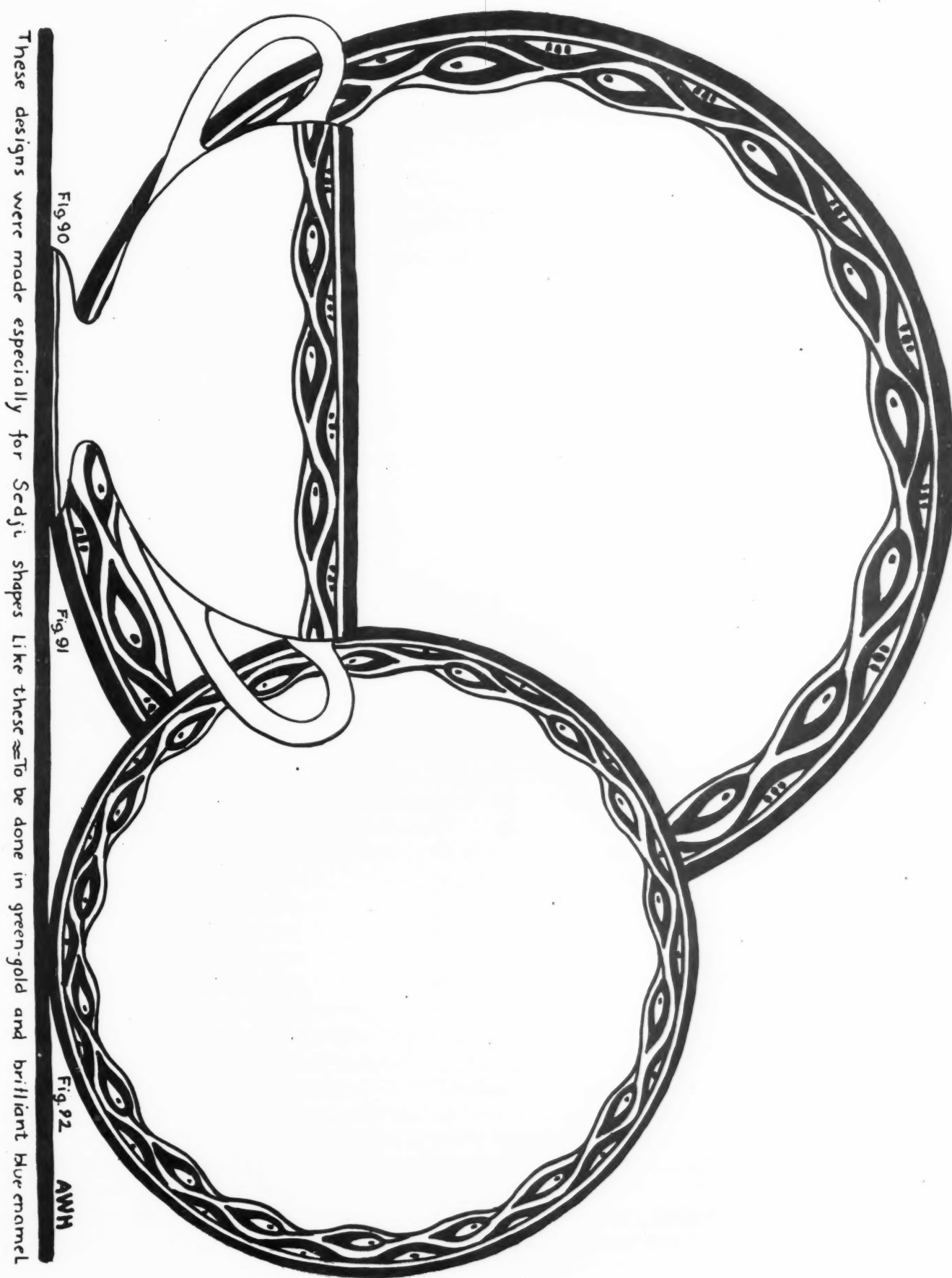


Fig. 88
Fig. 89
BREAKFAST PLATE AND BOWL—To be done in one color and one firing



These designs were made especially for Sedji shapes like these. To be done in green-gold and brilliant blue enamel

Fig. 90

Fig. 91

Fig. 92

AWH

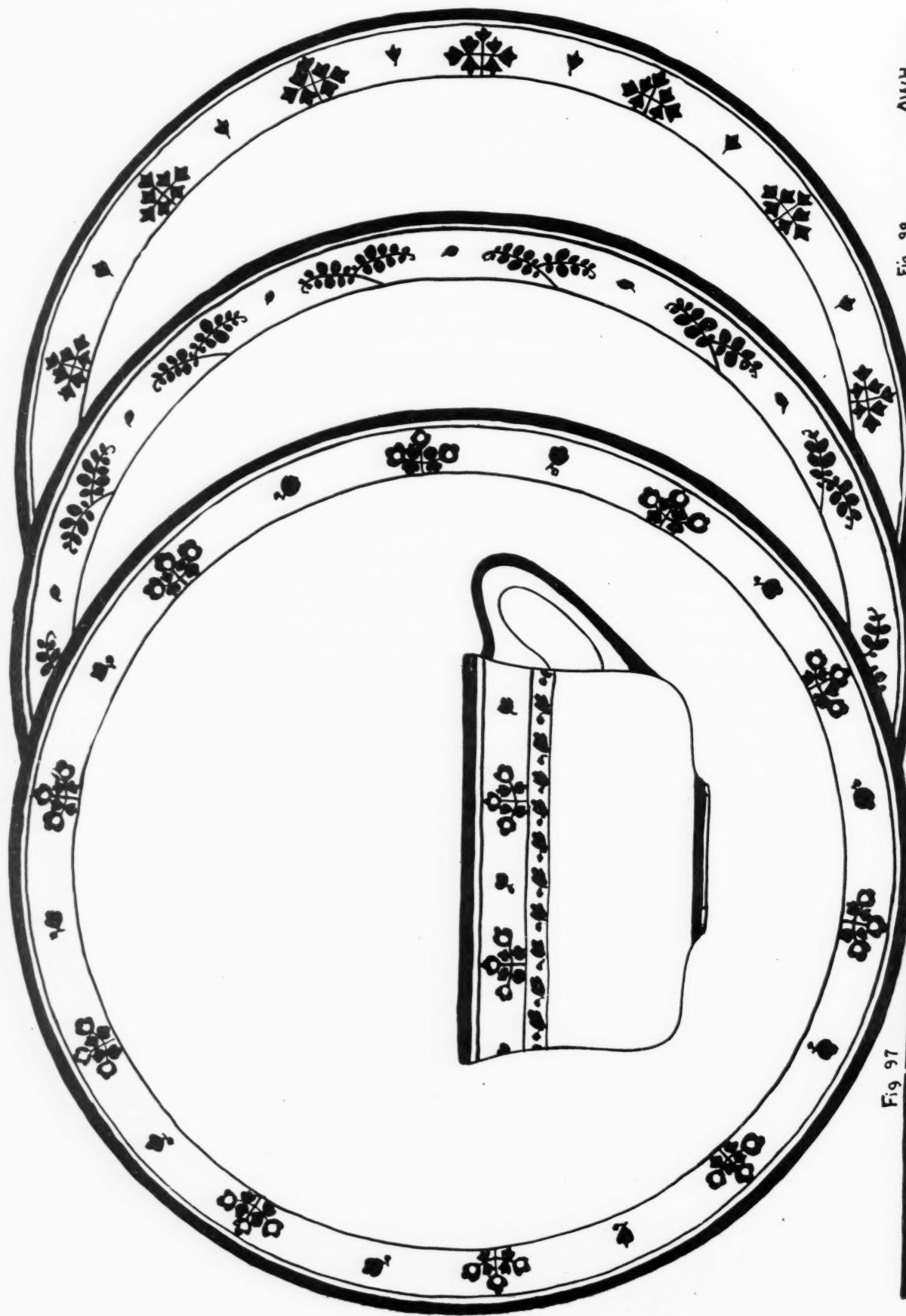


Fig 97

These plate designs are to be done in green-gold on white china tinted ivory with light-green in background of border

AWH.

These may be done in gold or in silver (lustre) with little spots of bright enamel or ordinary china colors

Fig. 100

Fig. 102

AWH

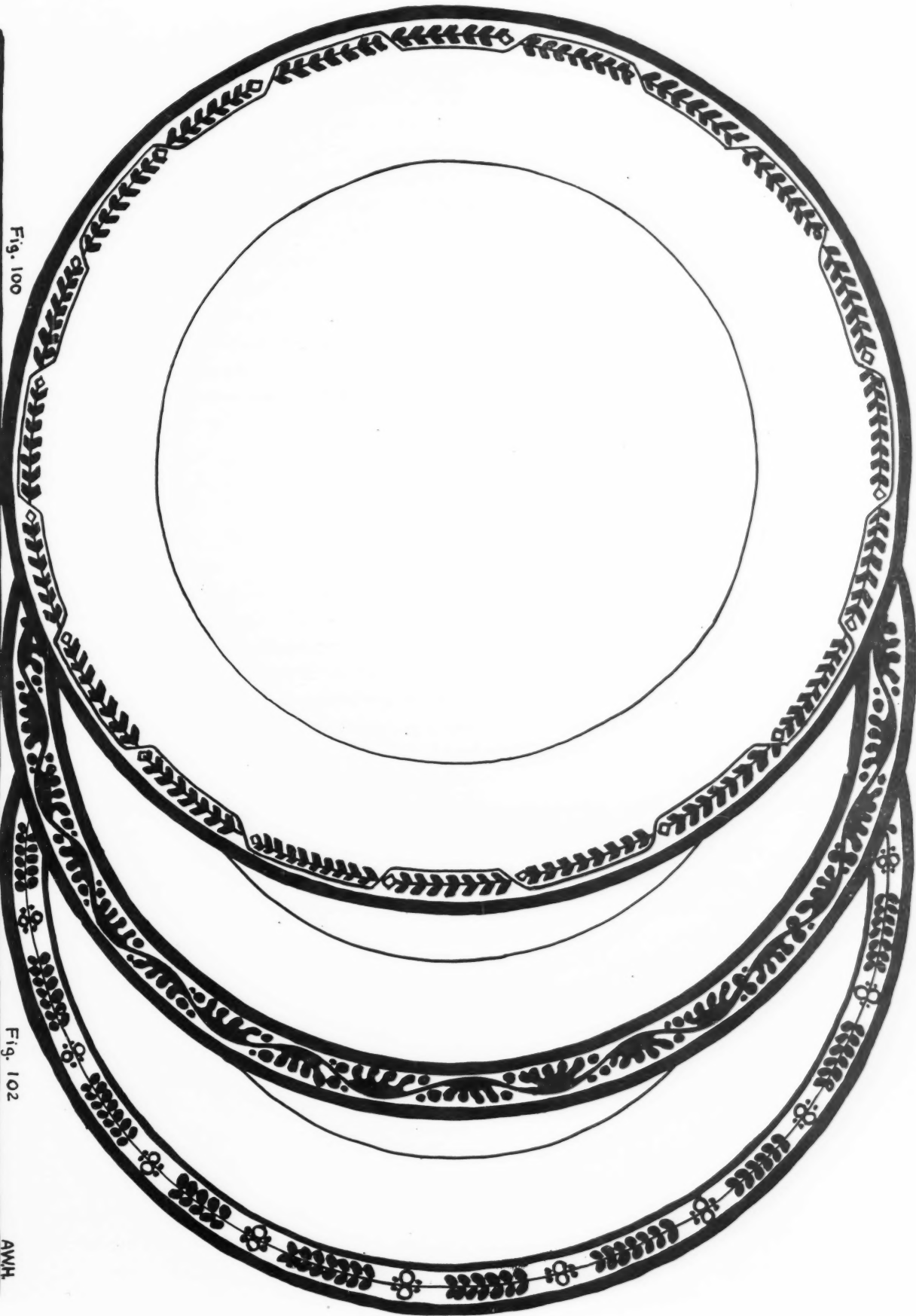


Fig. 93



Fig. 94



Fig. 95



Fig. 96

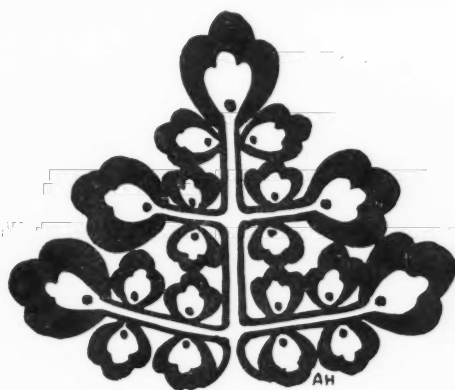


Fig. 103

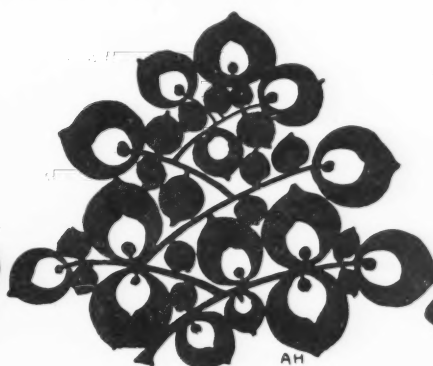


Fig. 104

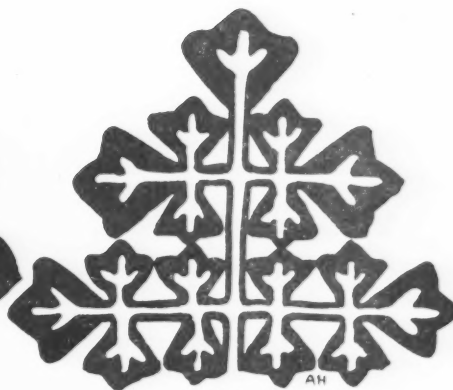


Fig. 105

(Continued from page 162)

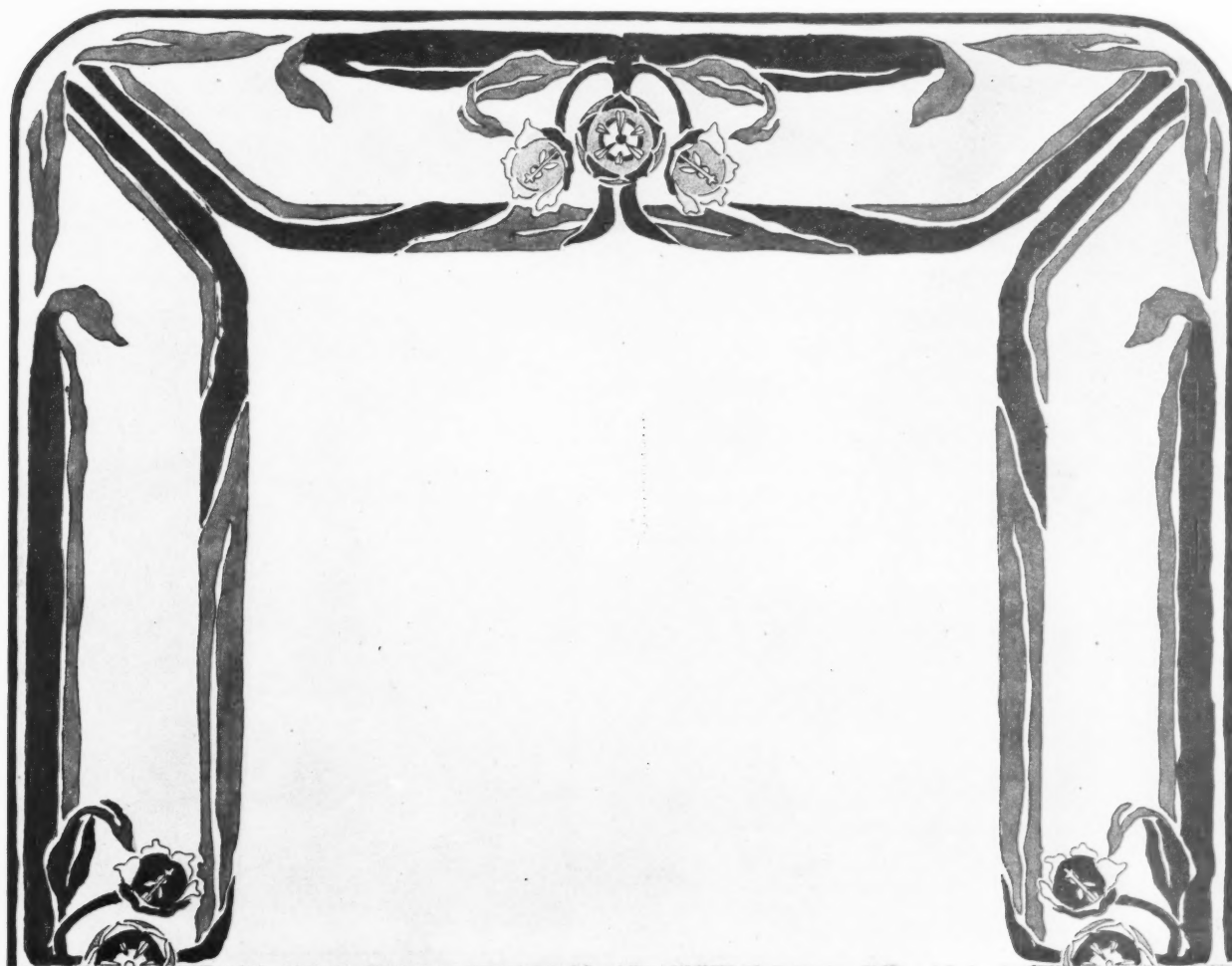
Blue and Emerald Green, Canton Blue and Warmest Pink or Rich Turquoise and Lilac may be made from colors prepared for use in the soft enamels with these names.

b. Make six designs with borders around a rim plate. These are to be in gold and one color. Use the dull gold which comes in Oleo Tempera colors for working out these designs on paper. Either make borders as in figures 91, 92, 100, 101 or 102 or vary the spacing of one border design and add lines as in figure 88.

c. Make six plate designs repeating a leaf or two around

a plate as in figures 97, 98 or 99. These are to be in one or two colors only, on a background the color of Satsuma, Belleek or Haeger ware.

Whether you have done any of the problems in the preceding numbers of *Keramic Studio* or not, why not work out one of these and profit by the criticism you will get. Send all drawings flat with your name and address on the back of each drawing to Albert W. Heckman, Box 233, 525 West 120th Street, New York, N. Y.—[Ed.]



TRAY—CLARA L. CONNOR

(Treatment page 176)



BONBONNIERE—JUANITA MEREDITH

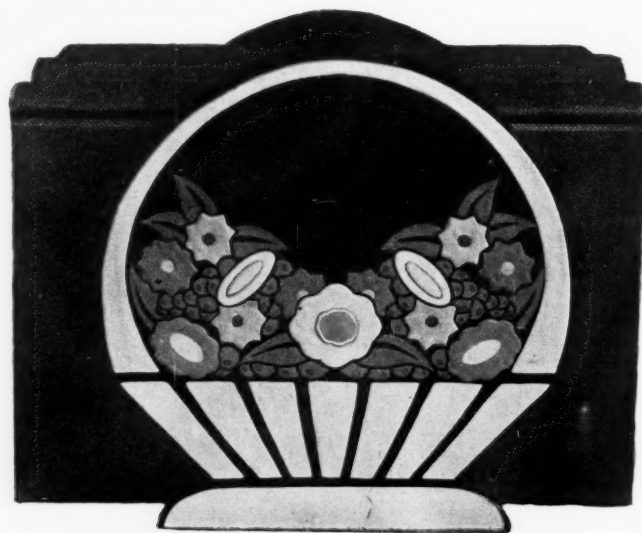
UPON a background of black use brilliant colored enamels. The center in Green Gold. Use two shades of green, one very bright, blues, lavender and soft tones of yellows. In a design of this sort one will find it better to use your own selection of colors.



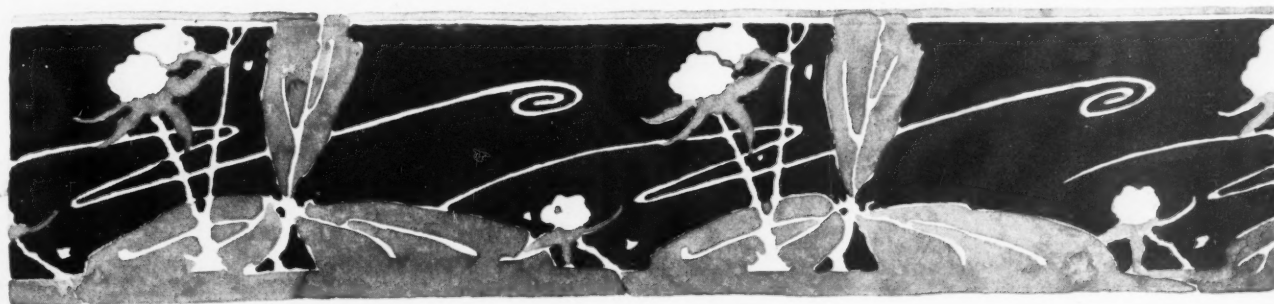
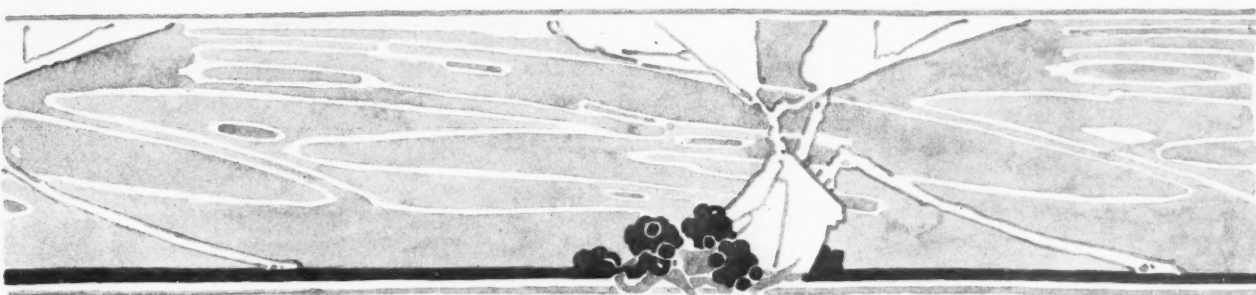
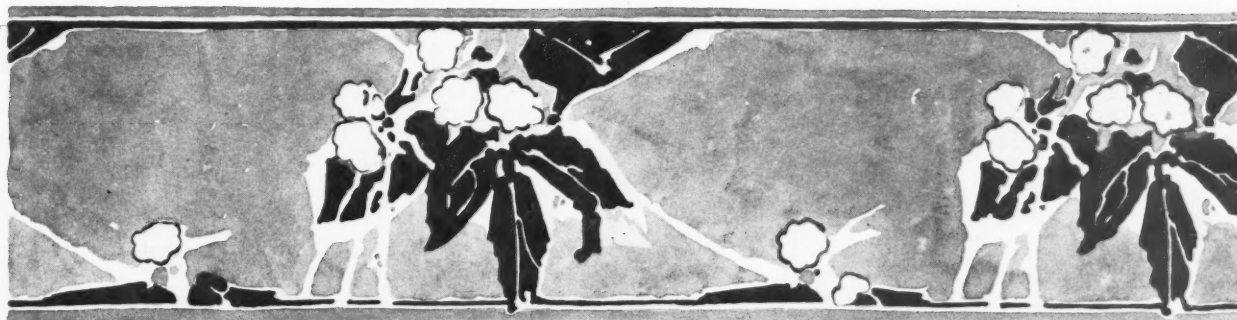
BOOK-END

Juanita Meredith

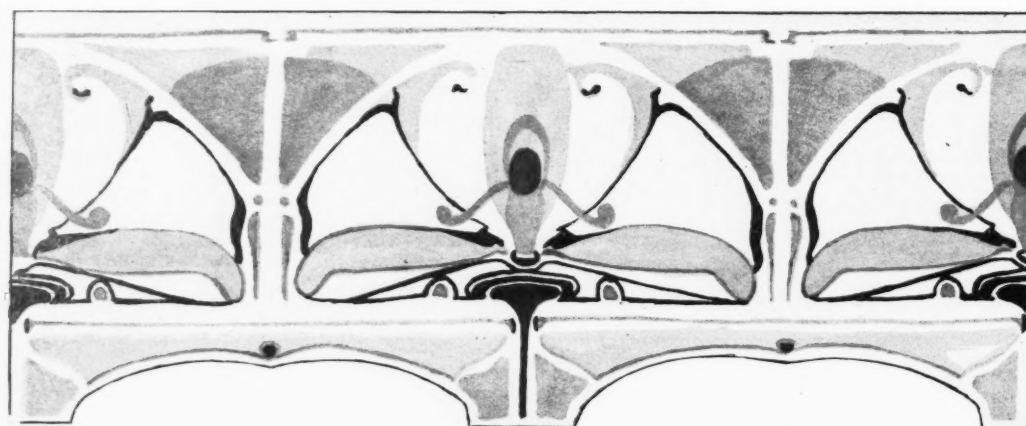
AT any carpenter shop you can have this book-end made with very little trouble. Cover entire book-end with Ivory enamel (Sapoline), and after this is dry all black in study use black enamel. Flowers in yellows, blues and violet. Leaves in bright green and grapes in deep purple or one may use orange.



BOOK-END—JUANITA MEREDITH



ALBERT W. HECKMAN



FERN DISH OR BOWL--VERA STONE

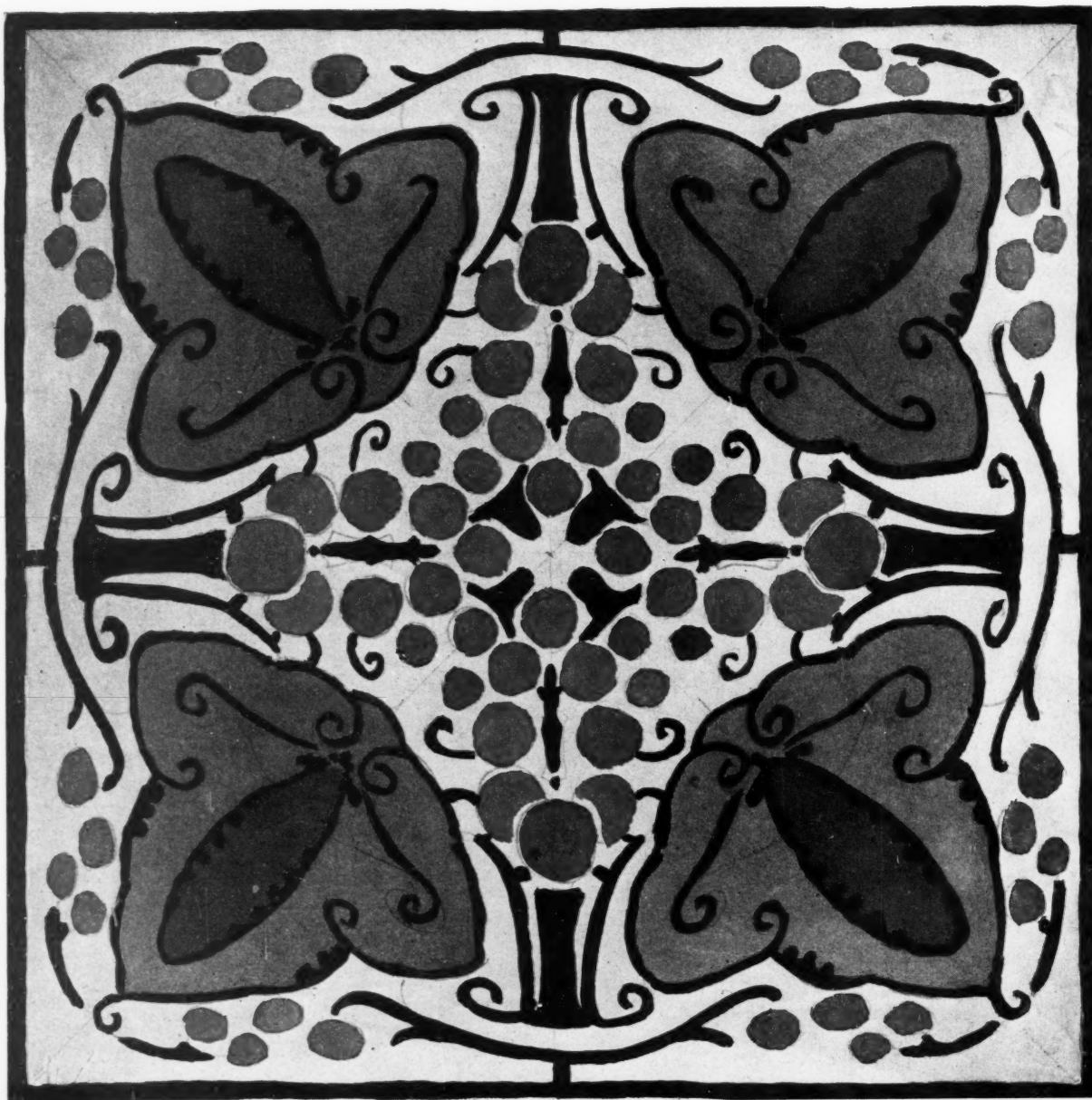
Darkest tone in design Green Gold. Medium tone Bright Green. Lightest tone Glaze for Green.
 Enamel treatment—Dark tone, equal parts Marion Grey and Amethyst. Medium tone
 Purple Grey. Light tone Jersey Cream.



APPLE BLOSSOM PLATE—ALBERT W. HECKMAN

FIRST outline the whole arrangement with a thin line of gray. Fire, and then paint in the flower with a light wash of carnation. The buds are deeper in color, and here a little blood red may be added to the carnation. Keep

the darkest leaves quite cool and gray, and the lighter leaves and stems a more neutral and warmer gray green. The outer band is neutral gray, and the background is a light grayish blue-green.



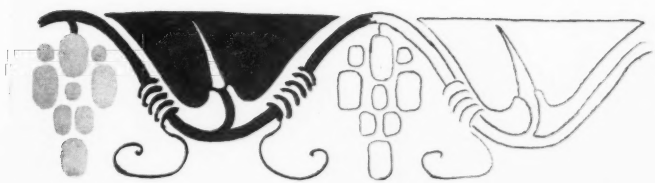
TILE DESIGN

(Treatment page 176)



FOXGLOVE—H. E. WALKER

Dark tone Green Bronze Gold. Medium tone Green Gold. Light tone in Roman Gold. Second Fire—Cover entire band with Yellow Lustre.



BEGINNERS' CORNER

WALTER K. TITZE - - - - Assistant Editor

GRAPE DESIGNS

A BUNCH of grapes, a grape leaf and stems, is what I had in mind before starting my designs for this month.

I find it a good idea to select just a simple motif, and by first making a simple border, fill in given spaces with this border motif.

The space for beginners is too small to go into design details, and then no better design instructions can be had than the design lessons now appearing in this magazine, by Mr. Heckman.

Beginners wish to copy designs, for they are not able, as yet, to originate for themselves. However, I think it a splendid idea to make your own arrangements and if they are not as good as the ones printed they are your own at least.

My arrangements of this simple motif are not meant only for china, but can be applied to almost anything. The square may be a pillow top done in Batik, or can be embroidered on a table runner. The round arrangement can be used in decorating tin candy boxes, a series of these circles on a Batik scarf would be unusual, or one can apply same to a Satsuma Bon Bon box. The triangle may be used



in embroidering, or would make an unusual metal book end.

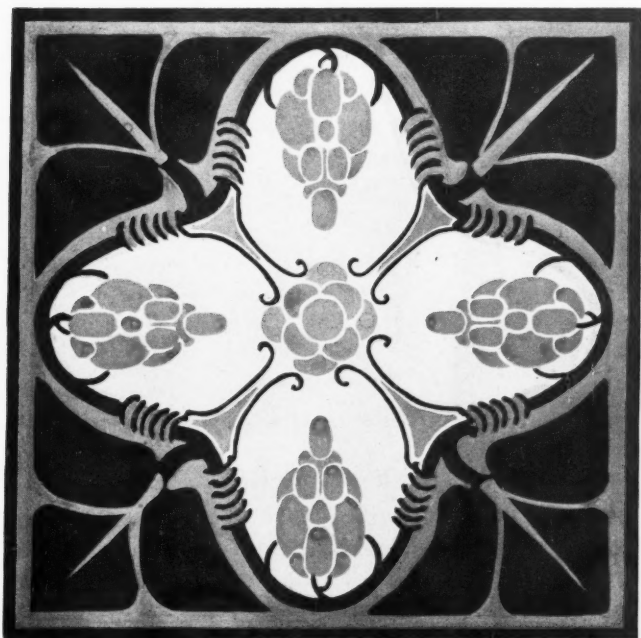
As a few color suggestions I would use the following combinations:

Square:—Darkest tone in a rich dark blue. Medium tone a Turquoise blue. Light tone a Grey blue light in color.

Circle:—Dark tone in a deep Amethyst. Medium tone in Wistaria. Light tone in a Deep Ivory.

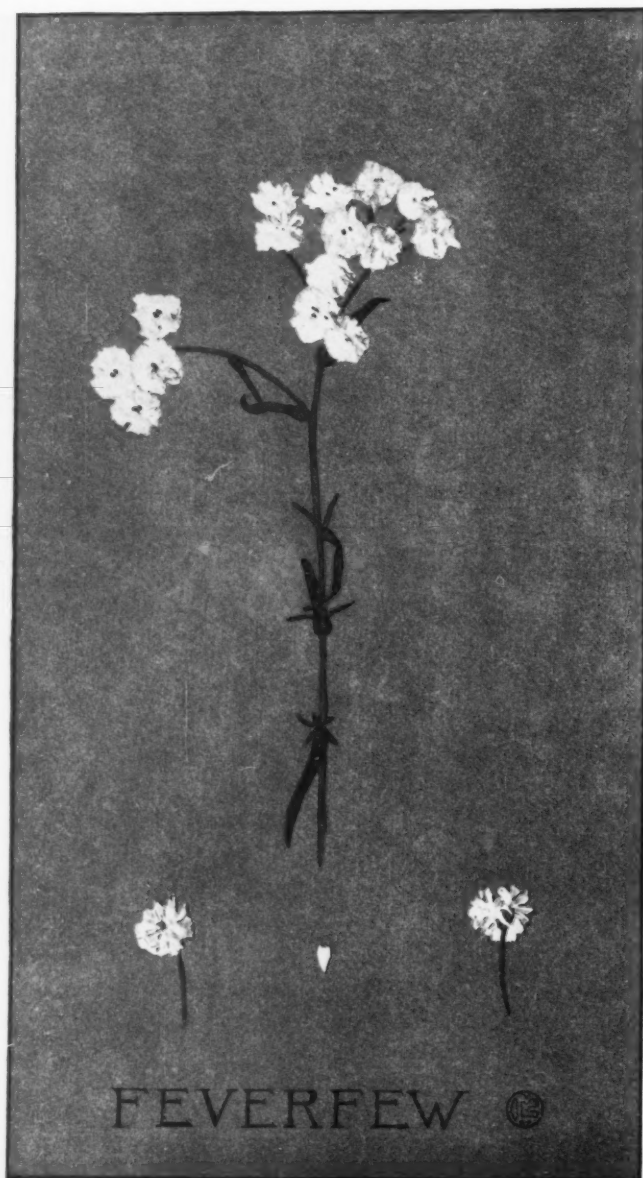
Triangle:—Black and Orange would be striking or keep in tones of Gray and Old Rose.

A good idea is to try several color schemes with water color before deciding to apply color to material. If you desire to use these designs on Batik I would keep the colors brighter. Batik for wall coverings should be kept in cool coloring but for scarfs, table runners, etc., bright colors will please the majority of persons.



TILE DESIGN (page 174)

COVER entire tile with Orange Lustre and fire. Second working: all darkest tone Green Bronze Gold. Lightest tone in leaves Green Gold. Grapes in Roman Gold. Third Fire—Cover entire tile with Yellow Lustre.



FEVERFEW—M. L. BERRY

Flowers a delicate Rose. Leaves and stems Moss Green.

BOWL (Supplement)

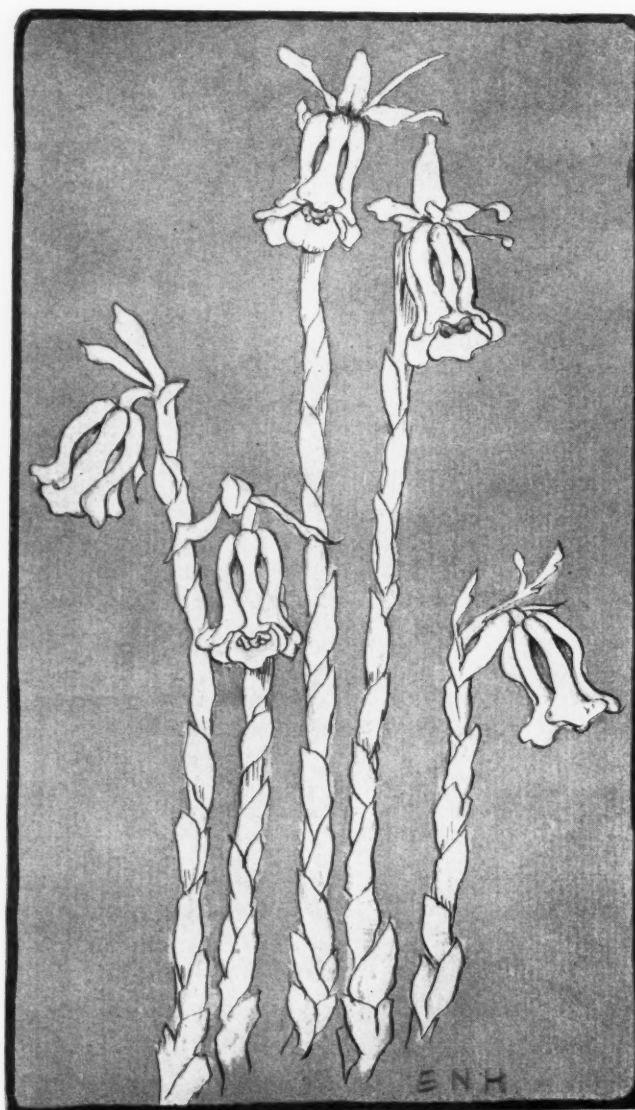
Arthur L. Beverly

This design to be carried out on Sedji bowl in enamels. Blue is Mazarine Blue. White is white enamel.

TRAY (page 169)

Clara L. Connor

Tint entire tray with Ivory. Second Fire—Oil and dust dark tones with Coffee Brown, medium tone oil and dust with Deep Ivory and lightest tone oil and dust with Yellow for Dusting.



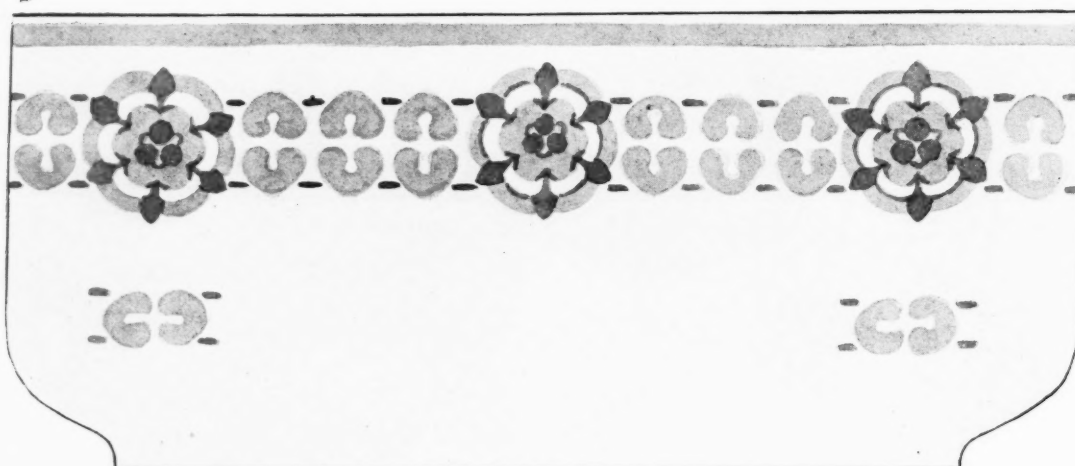
INDIAN PIPE—E. N. HARLOW

THE Indian Pipe has little color. Its stems and flowers are alike in color, a purple grey. Use Pearl Grey to which add a little Violet and in the flowers add a little rose coloring. If one desires to conventionalize this flower, it would be well to carry it out in silver.



CHOP PLATE (REDUCED)—S. E. KELLEY

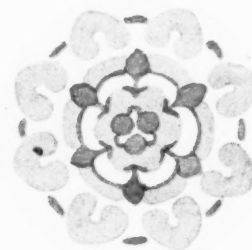
All black in design Dark Blue for Dusting. Flower forms outlined with same color. Second Fire—If the first working is satisfactory oil and dust entire plate with Glaze for Green and Glaze for Blue equal parts, then wipe out flower forms. Paint flower forms with Ivory.



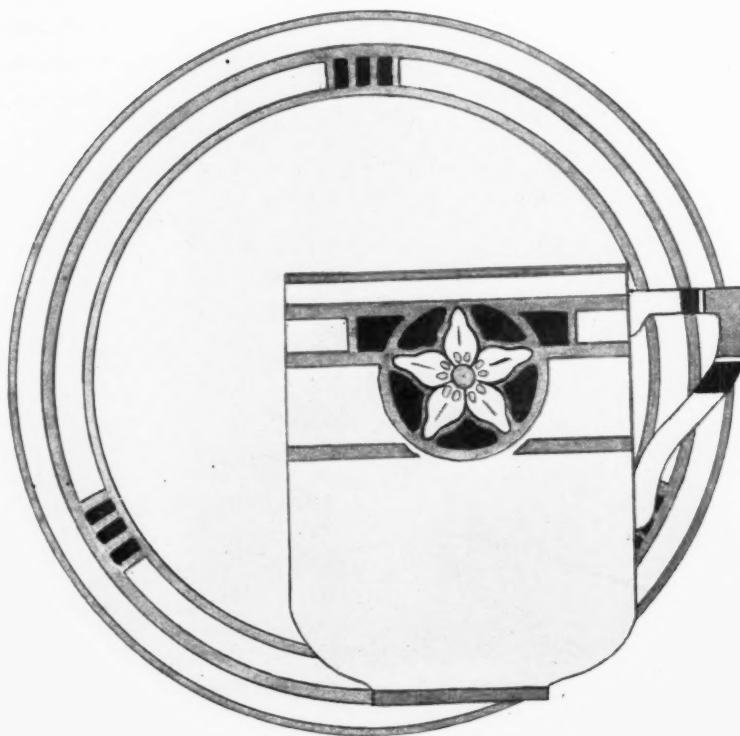
BOWL—MARY L. BRIGHAM

DARK tone is oiled and dusted with Water Blue medium grey tone oiled and dusted with equal parts Grey Blue and Glaze for Blue.

Second Fire—Oil the entire bowl and dust with Glaze for Blue. Leave lightest tone in flower the white china.

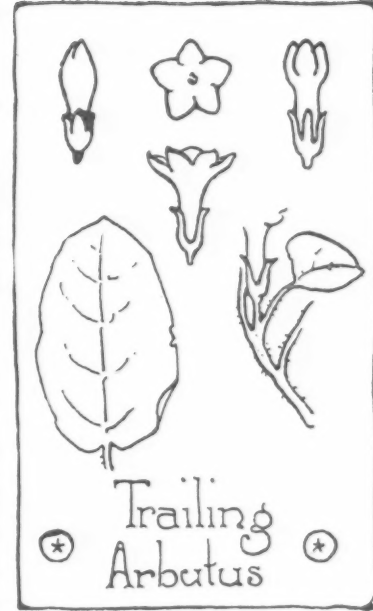
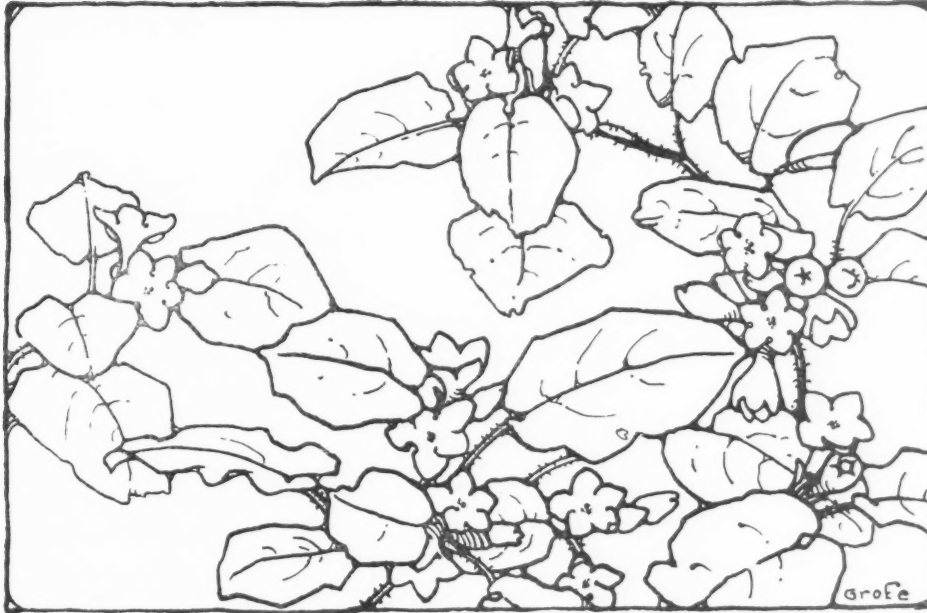


DESIGN UNITS IN BRIGHT COLORED
ENAMELS—DANTE C. BABBITT



CUP AND SAUCER—LEAH RODMAN TUBBY

Outline in Black. Light grey bands in Glaze for Green. Dark grey in Green Gold. Flower in White Glaze.



TRAILING ARBUTUS—NELSON GROFE

ANSWERS TO CORRESPONDENTS

F. M. E.—In your December issue you give stencil designs for sanitas but no treatment. I have used oil paints with and without varnish, and when I washed the articles the paint came off. Kindly tell me what paints to use and how.

I find it advisable to mix in a little bath tub enamel with my oil paints when working on sanitas, wood or novelty glass. When dry one can wash with warm water. Never use a strong soap or washing powder.

L. D. M.—Will you please publish a tested formula for enamel medium.

Every firm selling enamels has its own formula and does not give it away. You may try mixtures of Fat Oil of Turpentine and Lavender; although some good enamel mediums are probably made of cheaper materials. It is a tiresome work to try and mix one's own medium and there is little to save, if anything. I suggest that you purchase your medium from firms advertising it. If you write to me I will be pleased to tell you what make of

medium I use, which I find perfectly satisfactory. Address W. K. Titze, 608 Pittsburgh Building, St. Paul, Minn.

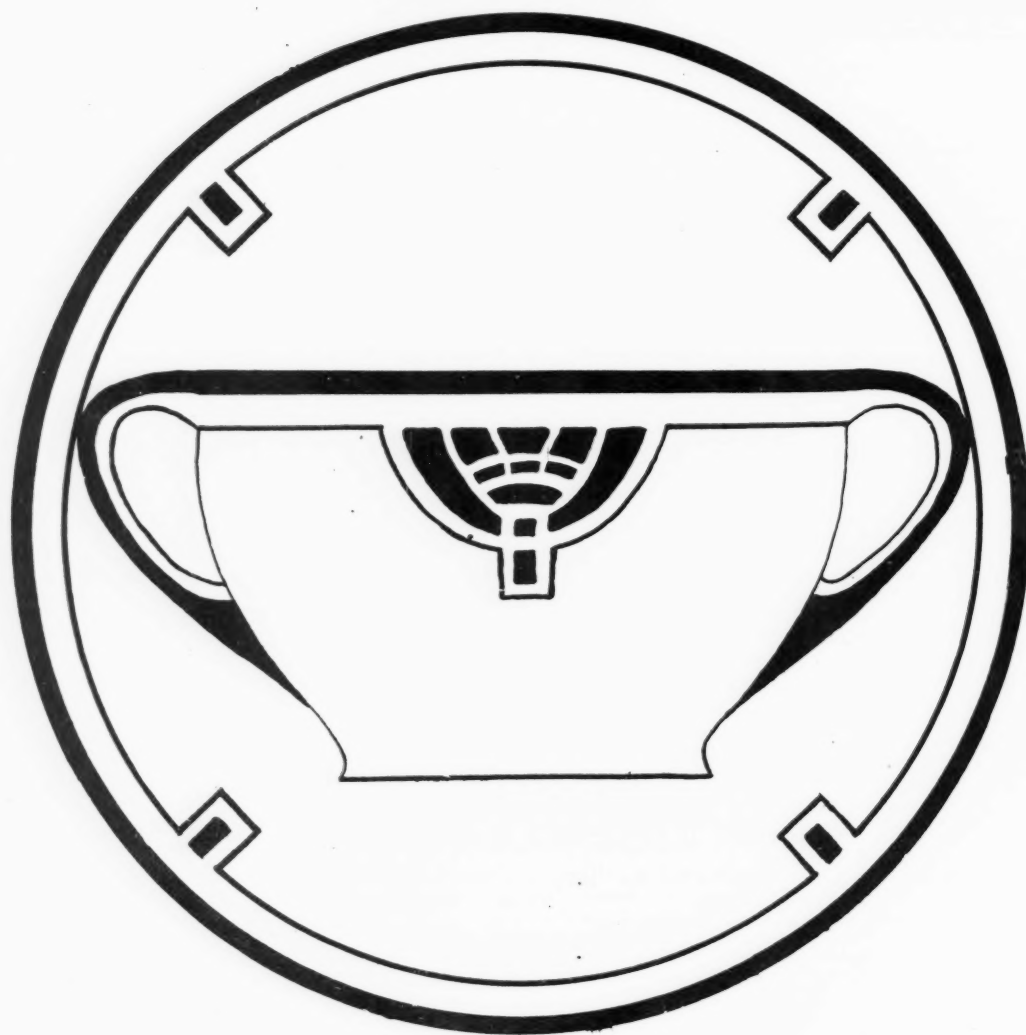
E. W. S.—I wish you would kindly tell me of any good book or articles on Block Printing or Cutting.

Write Louis Stoughton Drake, Inc., 36 Everett St., Allston, Mass., for book on Wood-block printing.

M. M. S.—I would like information regarding the handling of parchment paper, I mean treatment for the making of Lamp Shades, etc. Has it ever been put in book form? I have read some articles in your magazine, but have not had all the numbers.

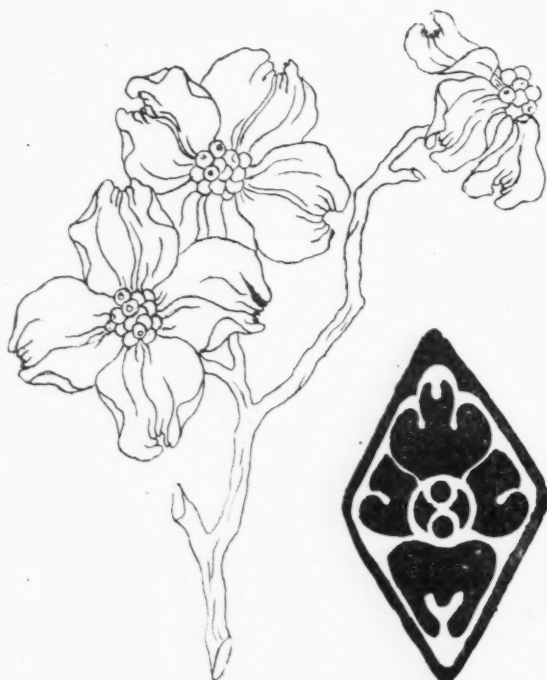
There is no book published on the making of parchment shades. Thayer and Chandler Co. of Chicago have instruction sheets, and several of the recent magazines have articles on shades. The article in the July-August number of the *Keramic Studio* will explain the process as clearly as any article published.



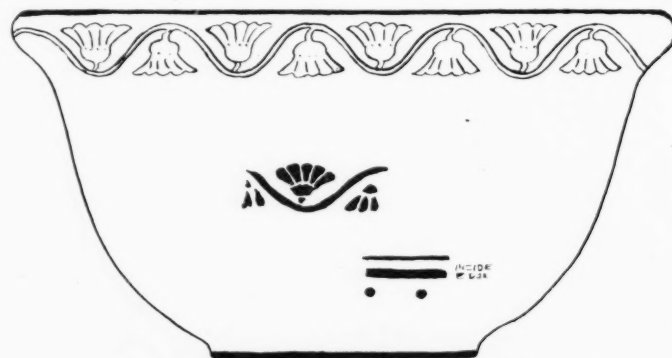


BOUILLON CUP AND SAUCER—HALL CARTER LUCAS

This design suggests gold and white. Cover lower part of cup and middle of saucer with a rich ivory tint. All lines, etc. in Roman Gold. Silver might be used for flower with Roman Gold lines, bands, etc.



DOGWOOD FLOWER AND MOTIF—L. WILKINSON



YELLOW POTTERY BOWL—WALLACE CLARK HAGAN

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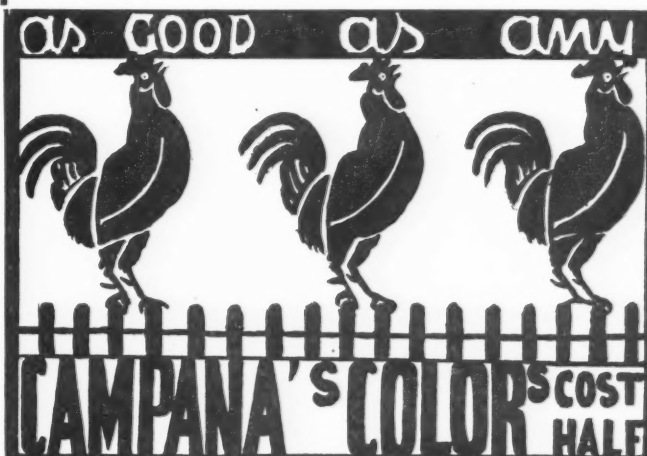
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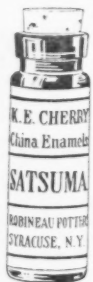
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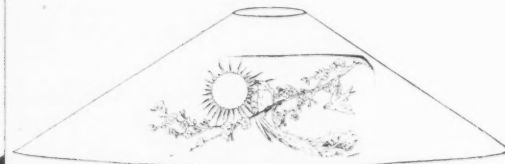
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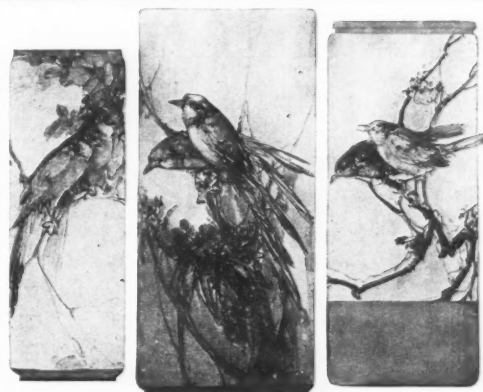
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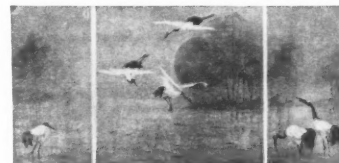
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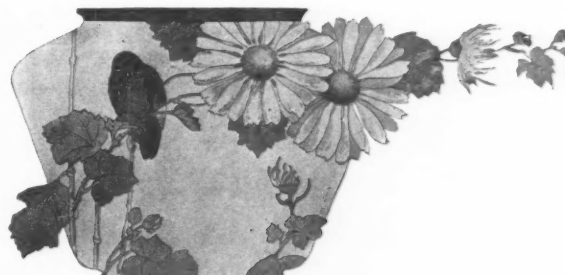
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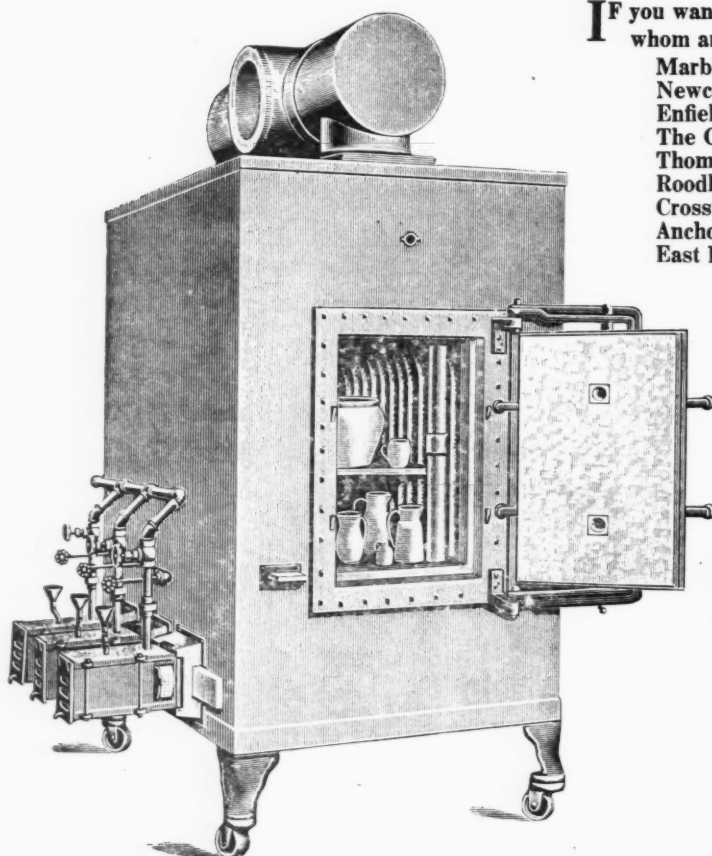
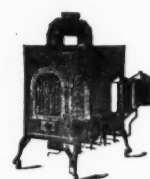
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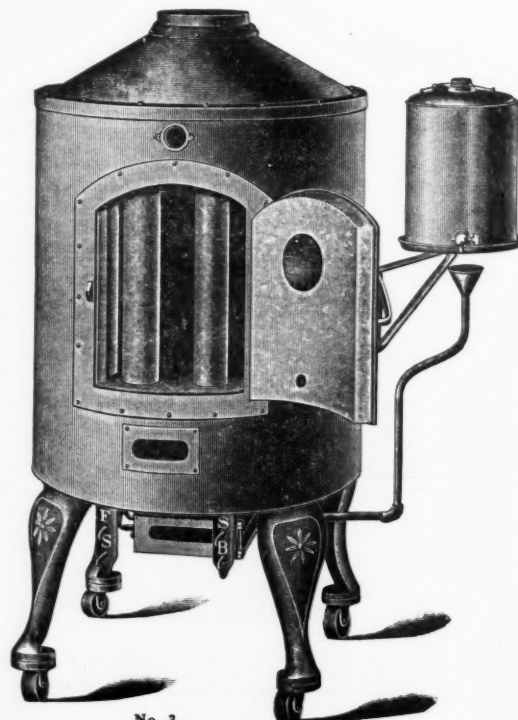


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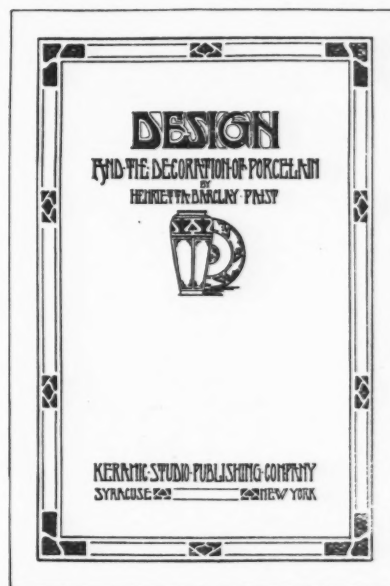
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